868 Children generally follow much the same occupations as their elders of
857 the same sex, beginning by playing that they are doing so, as our children
"play house," and ending by performing the actual work as they become capa-
● 52 ble of it. Their playthings, too, are almost invariably small replicas or imita-
[868] tions of objects used by their elders. Thus the first toy of a small boy is com-
monly an improvised bow, with which he "plays Indian," as a white boy might
(Fig. 79). Some of the boys show great ingenuity in making imitations of
weapons, tools, etc.[181]

The Kamarakotos make cat's-cradles, but I did not attempt to collect
[171] these. I saw none not already recorded from the Makuchis or Akawais (see es-
[114] pecially Roth, 1924, whose elaborate compilation of these string-figures in-
cludes all that I saw among the Kamarakotos).

Mythology

773 Like all Indians, the Kamarakotos have an extensive body of myths and
[76] legends. It is probable, however, that these are already dying out to some ex-
tent, since few of the younger members of the tribe seemed to have much knowl-
[24] edge of them or to take much interest in them except as casual stories. Un-
doubtedly, a great many are still accurately known, but our time permitted
the textual record of only one.[182] This is a typical, representative example
and serves excellently to illustrate the characteristics of Kamarakoto mythology
and its probable sources and relationships.

539 Rigid accuracy and authenticity may be claimed for the text here given,
124 despite the linguistic and other difficulties. It was told to me by Antonio
128 Montesdeoca during four sessions in March, 1939. Antonio gave the story not
[115] only from his own memory but also from the collected versions of numerous
other members of the tribe, several of whom were present at each session and
who were carefully consulted on all doubtful points. The story as a whole was
translated into Spanish by Antonio, with passages also given in Kamarakoto by
him and by others present. I recorded it in English and then read it back, in
Spanish, section by section, to Antonio who carefully corrected the slightest
[538] deviation from the meaning of the Kamarakoto text.[183] The Kamarakoto text
itself is not verbally memorized and varies with the teller, but its sense is in-
variable and this procedure guarantees that this sense is fully retained in the
present version.

The Story of Maichak.[184]

539 Maichak was an Indian who lived a long time ago in what we now call
Kamarata. At that time, men lived for centuries and centuries. When Maichak

181-184 [see footnotes on p. 329, category 116 - Analyst]

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Fig. 79 — Kamarakoto Boy.

The boy (No. 35 of our detailed records) is playing with improvised bow and arrow. Note his neck-string (yaichi') with miscellaneous objects tied to it. His dress is uncommon for a boy.

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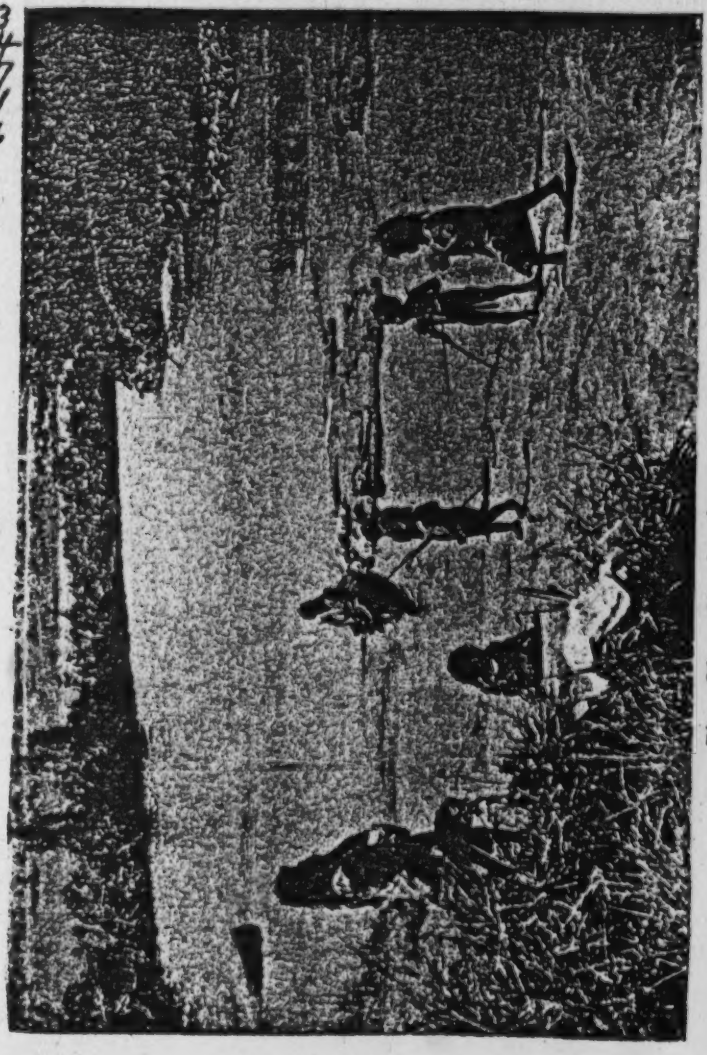

Fig. 81 — Kamarakoto Group.
The small children are playing while a woman washed clothes in the Aichá River.

273 574 177. Of course all individuals spend intervals sleeping, but some are awake and hilarious at all times.

533 539 178. This is a free and not a literal rendering. The language of these songs, despite the fact that they can include some improvisation, is not common speech but is "poetic," probably archaic, and is not entirely clear even to all the Indians. The translation given conveys the sense of the words as they understand them.

[195] 179. In prose language the equivalent would be some expression like autsimbe dai?, "I am satisfied, pleased."

535 171 180. The Makuchi song given by Roth refers to the white clay paint, which was evidently essential to the dance in its more primitive or more stereotyped form, but in all the Kamarakoto dances such pseudo-ritualistic compulsions have become voluntary and are often omitted — this is true even of the parichara-pon.

●524 153 181. A boy at Uruyén made a remarkably good small model of an airplane, including workable wheels and a propeller that turned in the wind. I could not learn that he received any help or inspiration from more sophisticated sources and he maintained that the work was entirely his own idea and execution, but I find this almost incredible and cannot record it as a fact.

773 182. But as will be seen, this legend or myth is composite and consists of several quite distinct stories united by assigning the leading role to the same character.

723 115 126 128 183. It is interesting, as illustrative of his own comprehension and insistence on the value of complete accuracy, that Antonio himself demanded this procedure and refused to leave a passage until convinced of my thorough comprehension of it.

539 184. This is adopted as the best non-technical transcription of the name maicha?.

[415] 185. A small gourd vessel, wai in Kamarakoto.

[825] 186. The kind called atsi:gamo, the Venezuelan "cachicamo."

[534] 187. maraka, a gourd rattle with a wooden handle.